The New Mexican Alabado

8 THE NEW MEXICAN ALABADO

A morada at Arroyo Hondo [176]

9 INTRODUCTION

The alabado, 1 and the ninth in 1933. 2 The last one is really a new edition in the sense that the hymns are classified differently. However, none of these editions explains the origin of the hymns, and we do not know whether they were taken from prayer books, from other hymn collections, or whether they were collected from the people. The collection is merely a compilation of hymns and nothing else, except that for 136 of the 217 texts which the book contains we are told that the melody is found in some well-known hymn book (“ Air — ‘ ’—Lambillotte, No. 52,” or “ Air —‘ Astre propice au marin ’—Garin, No. 142”) and that 26 of the hymns are sung to the accompaniment of an unnamed regional tune, merely described as aire nacional (national air), canto nacional (national hymn), tonada del país (a tune of the region), or entonación mejicana 2a alabado collections, but these isolated ballads have been studied merely as examples of traditional poetry rather than as a folk expression of religious sentiment or as part of the ceremonies of a religious group. 3 It was precisely this deficiency—the nonexistence of special studies on the alabado —that led the writer to undertake the present task.

1 J. B. Ralliere, Colección de cánticos espirituales (Las Vegas, N.M.: Imprenta de la Revista Católica, 1892).

2 J. B. Ralliere, Cánticos Espirituales. Dispuestos en nuevo orden sin añadiduras por un Padre D.L.C.D.J. (El Paso, Texas: Editorial Revista Católica, 1933).

2a Cánticos Espirituales con música (Las Vegas, N.M.: La Revista Catolica, 1916).

3 Aurelio M. Espinosa, “Romancero Nuevomejicano. Addenda,” Revue Hispanique, XL (June 1917), 215–17; “Traditional Spanish Ballads in New Mexico,” Hispania, XV (March 1932), 89–102; “Romances españoles tradicionales que cantan y recitan los indios de los pueblos de Nuevo Méjico,” XIV (April–June 1932), 98–109; “An Extraordinary Example of Spanish Ballad Tradition,” Stanford Studies in Language and Literature (Stanford, Calif.: Stanford University Press, 1941), pp. 24–34.

A thorough treatment of the alabados necessitates also a discussion of the people who are responsible for their preservation—the flagellant brothers.

In 1893, the late Charles F. Lummis published his often-quoted book, Land of Poco Tiempo, 4 in which he dedicated an entire chapter to the flagellant brothers of New Mexico. Mr. Lummis, who considered the society practically extinct at that time, made the following observations:

4 Charles F. Lummis, Land of Poco Tiempo

The order was too strong in earlier days to be excommunicated at one fell swoop; and the Catholic Church, to which all the Penitentes claim allegiance, went at the work with prudent deliberation, lopping off a head here and a head there in a quiet way, which carried its full [177] 10 lesson without provoking rebellion. The policy has been a successful one and has been unflinchingly maintained. Town after town has dropped its Holy Week celebrations, fraternity after fraternity has melted away to nothingness. In the year 1888 but three towns in the Territory had Penitente processions.... 5

5 Charles F. Lummis, Land of Poco Tiempo, 1921 edition, p. 84.

Lummis was equally mistaken in believing that New Mexico was the only place where the flagellant brothers existed in contemporary times, for they exist also, according to recent authors and travelers, in Mexico, 6 in the Philippines, 7 and to a lesser degree in Central

and South America. 8 Penitent brotherhoods may also be found in Spain, although not in the form in which they existed in that country during the seventeenth and eighteenth centuries and as they still exist in New Mexico. As far as we have been able to find out, the members of the Spanish penitent brotherhoods no longer flagellate themselves publicly. 9

6 The practices of the Penitentes in Oaxaca, Mexico, are much the same as those of the New Mexican flegellants. Speaking of a religious night procession on Palm Sunday, Higinio Vázquez Santa Ana informs us, in his Fièstas y costumbres mexicanas (Mexico: Ediciones Botas, 1940, P. 324), that the flegellant brothers appear in the procession whipping their backs with steel disciplines.

7 Many Americans who visited the Philippines before the beginning of World War II witnessed there religious processions in which flagellant penitents took part.

8 Hijos de J. Espasa (ed.), Enciclopedia universal ilustrada, XXIII, 1653. Concerning popular religious practices in San Juan, Argentina, during the eighteenth century, J. D. Sarmiento (Recuerdos de provincia, Obras, III, Paris: Belin Hermanos, 1909, p. 107) tells us that during Holy Week, penitents used to appear carrying crosses on their backs and bloody from the merciless lashes they inflicted upon themselves.

9 Hijos de J. Espasa, op. cit., XLVII, 708; F. Carreras y Candi, Folklore y costumbres de España (Barcelona: A. Martin, 1931), III, 507–72.

The society of the flagellant brothers in New Mexico is an outgrowth of the Third Order of St. Francis. Indeed, the society, usually called La Sociedad de Nuestro Padre Jesús (Society of Our Lord Jesus), is also known as Los Hermanos Penitentes de la Tercera Orden de San Francisco (The Penitent Brothers of the Third Order of St. Francis). The rules of the Third Order of St. Francis do not prescribe flagellation. It appears that the order added that practice locally in New Mexico. Through an unimpeachable source we know that public flagellation as a means of penance was encouraged by the Franciscan missionaries in New Mexico in the seventeenth century. In his Memorial to His Holiness,

Pope Urban VIII, Our Lord, Father Alfonso de Benavides, Commissioner of the Holy Inquisition and Custodian of the Province and Conversion in New Mexico, writes in 1634: [178]

11

I came to convert it on the day of San Isidro, archbishop of Seville, in the year 1627, and I dedicated it to this saint on account of the great success that I experienced there on that day. Many were converted, and Our Lord delivered me from the manifest dangers in which I found myself on that day, because these Indians are very cruel. Nevertheless, many leaders were converted, and with their favor, I erected the first cross in this place and we all adored it.

I cannot refrain from telling about the amusing remarks of an old sorcerer who opposed me. I was in the middle of the plaza, preaching to numerous persons assembled there, and this old sorcerer, realizing that my arguments were having some effect on the audience, descended from a corridor with an infuriated and wi?ked disposition, and said to me: “You Christians are crazy; you desire and pretend that this pueblo shall be also crazy.” I asked him in what respect we were crazy. He had been, no doubt, in some Christian pueblo during Holy Week when they were flagellating themselves in procession, and thus he answered me: “How are you crazy? You go through the streets in groups, flagellating yourselves, and it is not well that the people of this pueblo should commit such madness as spilling their own blood by scourging themselves.” When he saw that I laughed, as did those around me, he rushed out of the pueblo, saying that he did not wish to be crazy. When I explained to the people the reason why we scourged ourselves, they laughed all the more at the old man and were more confirmed in their desire to become Christians. 10

10 Frederick Webb Hodge, George P. Hemmond, and Agapito Rey, (Albuquerque, New Mexico: The University of New Mexico Press, 1945), p. 66.

11

11 Consult the illustrations of penitent processions in the work of Carreras y Candi, already mentioned.

Normally, each New Mexican Spanish village has a morada or chapter house, but now and then one finds a village that has two chapter houses which function independently. As a general rule, the morada is located a short distance from the Village, and is a rectangular adobe building with two of three large rooms, one of which serves as an oratory. The interior lighting is poor, as there are almost no windows, an advantage in that it renders the secrets of the society that much more inaccessible to the public. [179]

12

In the oratory, the only part of the morada which nonmembers may enter during semipublic acts of devotion, there is ah altar on which rest images of Jesus, the Virgin, and other saints. In some moradas one also finds a sculptural representation of death, to whom the people refer, half seriously and half in jest, as nuestra comadre Sebastiana (our friend Sebastiana). Death is represented in some places as a skeleton, dressed in black feminine attire, with a bow in one hand and a drawn arrow in the other. In other chapter houses, death is represented as an unclothed skeleton seated on a two-wheeled rustic cart, also holding a bow and a drawn arrow. This is the carreta de la muerte

Some hundred and fifty yards from the morada is located what is known as Mount Calvary. Here one finds a huge wooden cross standing. Many of the processions, dramatic representations of the via crucis, originate in the morada and end here.

hermano mayor or president. To help him during the religious festivals, mayordomos or subordinate officers are named yearly. During the religious festivals, especially during Holy Week, the meals for the brotherhood are prepared in the homes of the mayordomos, and from there the food is conveyed to the morada. The food served is furnished by the members of the society, each one contributing according to his means: a sheep, flour,

vegetables, of other foodstuffs. The spirit of co-operation and unity displayed in these activities as well as in other matters is one of the salient characteristics of the society.

The initiation of neophytes, some of whom may be young boys, is simple. According to unofficial reports, the neophyte is led to the morada, where he takes a secrecy oath. The penalty for revealing secret information is that the violator be buried alive (reports on enforcement, of course, to be taken with a grain of salt). After taking the oath, the neophyte must perform certain acts of humiliation, among them, bathing the feet of the members, reciting a long prayer, and requesting the forgiveness of persons present whom he may have offended. Ah offended brother may inflict several lashes on the back of the neophyte. The greatest test that the neophyte has to endure is having three or four superficial incisions made across his back with a small piece of flint, deep enough for blood to flow. Such incisions are made in the form of a cross.

The instruments of self-punishment ordinarily are disciplines and maderos (wooden crosses). The disciplines are made of the palmlike leaves of the amole plant, which is so abundant in New Mexico and Colorado. The madero is a wooden cross, about fifteen feet long, made of fairly round pieces of timber, about eight inches in diameter. The Penitente must whip himself with a discipline during the processions or must carry a madero on his right shoulder, aided by an acompañador (accompanying brother). The acompañador represents Simon, the Cyrenian. In some chapter houses, thorns or cacti are also used as instruments of torture.

During the processions, the flagellants appear barefooted and stripped to the waist, wearing only a pair of white cotton drawers around their loins and a black hood over their heads. The acompañadores wear street clothes. People of ten refer to them as hermanos salidos a luz (brothers returned to light) because they now wear their street clothes and no longer conceal [180] 13

A mayordomo with drum, and the hermano mayor with a wooden clapper in right hand and a homemade lantern in left [181]

14

A drum, two wooden clappers, and a flute [182]

15 their identity. The neophyte does not become an acompañador until he has been in the society from one to three years.

The most important ceremonies of the fraternity take place during the Lenten season. Each Friday in Lent, the Stations of the Cross are recited in some chapel, church, of morada, or during a procession from the morada acompañadores, which starts at the morada, moves to a near-by church or chapel, and returns once more to the chapter house. During this ceremony alabados are sung to the accompaniment of a homemade pito or reed flute.

The Holy Week ceremonies begin on Wednesday. In the afternoon, there is a procession between the morada and Calvary, which includes flagellants as well as cross-bearing penitents.

On Holy Thursday, two similar processions occur, one in the morning and one in the afternoon. A dramatization of the seizure of Our Lord by the Roman soldiers is enacted shortly after dusk, although in some localities this takes place either in the morning or in the afternoon. In the evening, there is a velorio, or vigil, in the village church or in some chapel. In the course of the night, the vigil is visited once or twice by a procession of flagellants from the morada, similar to the Lenten Friday processions.

The Holy Friday processions are little different from those on Holy Thursday. At eleven in the morning a dramatization of the meeting of Our Lord and the Virgin during the Passion, El encuentro, is enacted. 12

12 In Oaxaca, Mexico, the meeting of our Lord and the Virgin, according to Vázquez Santa Ana (op. cit ., p. 324), is also dramatized. He tells us that on Good Friday, ceremonies known as El encuentro are performed. In the churches of such villages as Marquesado, Jalatlaco, Xochimilco, and in the churches of Oaxaca (Carmen Alto, Guadalupe, La Merced, Santo Domingo, and the cathedral) there are processions. Many of the participants bear images of Christ and of Our Lady of Sorrows. The main roles are performed by the executioners, some of whom walk and some of whom ride on horseback.

At a designated place, two processions meet. One, of men, comes from the morada, bringing an image of Our Lord with a cross on His back. The other, of women, comes from the church or some chapel, bearing an image of the Virgin. The women advance slowly, reciting the rosary, while the men draw near, singing hymns of the Passion. Some of the participants from the morada carry heavy chains, symbolic of oppression, others bring wooden clappers which symbolize sadness. As the procession advances, the men make noise with the chains and clappers. When the meeting of the two processions occurs, prayers appropriate for the occasion are recited. After the meeting they separate once more, and return to their starting places.

In the afternoon, the Stations of the Cross are recited in a procession from the morada to Calvary. Only members of the society participate in this ceremony.

In the evening, on Thursday as well as on Friday, there is a vigil in the church. After dusk, a procession in which all the village takes part [183] 16 advances slowly through one of the main streets or around the church, generally located in the center of a plaza. At a given point, this procession is joined by a smaller line of flagellants, coming from the morada. As the procession moves ahead, the rosary is recited, and at the beginning of each decade the corresponding mystery is sung. The rosary is offered to Nuestra Señora de los Dolores (Our Lady of Sorrows). After the recitation of the rosary, the singing of alabados continues in the church. When midnight comes, a very dramatic ceremony, las tinieblas (the tenebrae), commemorates the three hours of darkness that prevailed

over the earth when Our Lord died. At the beginning of the ceremony, all the candles on a tenebrae candelabrum are lighted. These are of yellow wax, with the exception of the candle at the top, which is white. Two singers chant a strophe from The Miserere (number 39) and, immediately after, another pair of singers answers with a stanza from some hymn dealing with the Passion, at the end of which two candles on the tenebrae candelabrum are extinguished. A second stanza is sung by each pair of singers, and two more candles are extinguished. This continues until there remains only one, the white candle at the top. The ceremony symbolizes the manner in which the apostles abandoned Jesus. The white candle, which represents Jesus, 13 is removed to another room so that there remains no light in the church. When the church is dark, the rezador (prayer leader) shouts: " Salgan vivos y difuntos a acompañarnos por el amor de Dios " ("All ye living and dead persons come forth to join us, for the love of God"). Immediately after, the rezador rezador sudarios (in reference to the shroud in which Our Lord was wrapped). When these prayers are terminated, the noises are resumed once more. This alternation of prayers and loud noises is repeated three times. When the noises are suspended the fourth time, at a signal given by the rezador the lighted candle is brought into the church once more, and all the candles on the tenebrae candelabrum are lighted again from its flame. After this, the singing of hymns continues till dawn.

13 The fifteen candles of the tenebrae candelabrum have different symbolic meanings in different parts of the Catholic world. In some countries, for example, the fifteen candles represent the apostles and the women who accompanied Our Lord to the end. The white candle, in such cases, represents the Virgin Mary.

Besides the Lenten vigils, there are also wakes for the dead and vigils to commemorate certain religious feasts, especially those of saints.

The wakes for the dead take place in the house of the deceased person. These begin, like the other vigils, with the recitation of the rosary, after which the singing of alabados continues till daybreak. If the deceased is a member of the society of flagellants, the

corpse is carried to the morada for half an hour or longer and then is brought back where the wake is being held. Among many families, a velorio is something indispensable when a relative dies, even though the deceased one may be only a baby. The expenses, however heavy they may be for the financial resources of the family, are not considered a sufficient obstacle to prevent even the very poor from having a wake. [184]

17

If the velorio alabados.

Among the religious feasts that are observed with a vigil in some villages, that of Christmas Eve is perhaps the most interesting. During the day the people prepare luminarias, or bonfires, which they build with ocote, a very resinous wood. A carefully built luminaria is placed every twenty yards on each side of the street through which the procession, reciting the rosary, is going to pass. Shortly before the procession begins, the luminarias are lighted. When the rosary ends and the people are back in the church, they sing salves, or hymns of praise to the Virgin, the Credo, Christmas carols, and other appropriate hymns.

In like manner are celebrated the feasts of the Porciuncula 14 and of such saints as St. Isidore, St. Anthony of Padua, St. John the Baptist, and Our Lady of Mount Carmel. In some villages it is customary still to have a procession carry the image of a particular saint across the cultivated fields during the daytime, invoking his blessing on the crops. This ceremony is followed by a vigil at night.

14 There is a detailed description of this feast in an article by the author, entitled, “New Mexican Spanish Feasts,” California Folklore Quarterly, I (January 1942), 83.

The vigil, as well as the wake, although both primarily religious functions, affords the people of a village and the neighboring country an excellent opportunity for renewing old friendships, for the interchange of news and the discussion of daily events. It should not be supposed, however, that conversations go on in the chapel or room where these are

taking place or that there are any manifestations of irreverence, such as characterize the wakes of children in certain parts of Spanish America. 15 On the contrary, there reigns a spirit of profound respect. The conviviality takes place outside of the house in the open air, and, if in winter, beside a big bonfire. The mid-night supper, to which everyone—friend, acquaintance, or stranger—is invited, serves as a further incentive to sociability.

15 A. Acevedo Hernández, in Los cantores populares Chilenos

In wakes for small children the deceased child rests on a small altar, dressed in the best clothes he possessed while living, and surrounded by lighted candles, flowers, and other decorations. Seated in front of this altar, an improviser of coplas (popular songs in the form of quatrains) sings to the accompaniment of a guitar, songs which reveal no sentiments of affection, respect or sorrow. To blame for this is the popular belief that one should not mourn the death of small children, because it lessens their heavenly joy. Be that as it may, even worse than weeping is the singing of such coplas as the following: ue está sentado en ese alto, y vaya a pegar el salto! que se va para los cielos, atrás va el padre y la madre a atajarle con los perros!

How happy the little child who is seated on that high altar, watch him closely, lest he take a leap.

How happy the little child who is on his way to heaven; behind follow his parents, trying to overtake him with a pack of hounds.

Alabados [185]

18

This custom, of course, is not general; but in homes where it is observed, hymns are sung at dawn, at noon, and at nightfall.

They are also sung in funeral processions, which perhaps should be described briefly. Funeral processions in the small villages of northern New Mexico and southern Colorado are very simple. The remains are taken to the cemetery in a wagon drawn by horses at a very slow pace. Behind the improvised hearse, the funeral procession follows on foot, stopping from time to time in order to recite prayers for the deceased. During these stops, it is customary to heap small piles of stones at the side of the road. These are known as descansos, resting places, and they serve to remind travelers to recite a prayer on behalf of the soul of the deceased or for the souls in purgatory. 16

16 During funeral processions, whether for children or adults, firecrackers are never lighted as in Mexico.

We have already stated that the alabado is a hymn. Perhaps we should explain exactly what we mean by this. The alabado, according to the precise meaning of the word, is a hymn which begins with the words alabado sea (praised be) in honor of the Blessed Sacrament. In New Mexico, the word has come to have a more general significance. Here, an alabado is any religious hymn sung at wakes or religious feasts, and its contents, therefore, may vary a great deal. There are alabados in honor of Our Lord, the Virgin, or a saint; some in the form of a prayer or of an exhortation to the sinner, warning him to repent. Some alabados are very old, traditional religious ballads, as for example number 3, " Por el rastro de la sangre, " and number 63, " El mejor hombre del mundo, " both of which we shall discuss later on.

The eighty-nine alabados included here were selected on the basis of popularity and intrinsic worth from a collection of over two hundred hymns compiled by the author in the last fifteen years. 17

17 The compilation of the present collection of alabados and their melodies was accomplished through money grants given by Stanford University and the American Philosophical Society, Philadelphia, Pennsylvania.

The hymns were collected in manuscript form in twenty-one pocket-size notebooks. Each of these notebooks was the private collection of some singer and contains anywhere from twenty-five to seventy-five alabados . Ordinarily, the same hymn is found, with a few modifications, in several of these private collections, the number of versions extending, in some cases, to as many as ten. The majority of the hymns are quite long, which is the reason very few of them are ever committed to memory. As for the age of the manuscripts, most of them are of recent origin. Not more than five are from the nineteenth century. Owing to their frequent use, private collections last in legible condition only thirty or forty years. At the end of that time, the owners find themselves forced to make new copies and subsequently destroy the old ones. That is why there are no old manuscripts available.

The hymns of this collection were gathered in an area which extends all the way from Alamosa in southern Colorado to Santa Fe in northern New Mexico, and includes the San Luis Valley in Colorado and the Taos and Río Grande valleys in northern New Mexico, as indicated in the map on page 7.

The origins of the alabados vary. Some of them are of Spanish origin, [186] 19 at least in part, as for example numbers 3 and 21, which we have already mentioned. Versions of these hymns are found in Spain. Others, such as numbers 12 and 13, in honor of the Cristo de Mapimí, must have come from Mexico, where the shrine of the Christ of Mapimí is located. Still others must be in part if not entirely local and could have been written by native poets, for these men often find inspiration for their songs in the Scriptures. The present author found proof of this in a recent trip to southern Colorado, where he collected several alabados composed by a local minstrel. These hymns have not become anonymous yet nor have they become the common property of the people and therefore they are not included in this study.

The singing of alabados is a profession or avocation of village minstrels, and ordinarily two of them sing the solo part while the rest of the men in the congregation sing the

chorus. The women seldom participate in the singing of alabados. As a general rule, the only persons who take part in the singing are members of the society of flagellants.

Most of the time, the alabados are sung without any accompaniment. The only musical instrument ever used is a reed flute. During vigils or other religious ceremonies coplas , or quatrains, are not improvised as is often the custom in Chile. The hymns sung are generally selected at random from the repertory of the various singers, except that at the hour of dawn they usually sing some alabado appropriate to that time, such as a hymn of farewell to the Virgin or a hymn to the Guardian Angel.

The music of the alabados in this collection was cut on records in the summer of 1940. The author recorded the melodies with the collaboration of six native singers, all members of the society of flagellants. 18 The transcription of the music from the sound recordings was made by Miss Eleanor Hague, noted musicologist, who also contributed the musical explanations.

18 The names of the singers and the alabados sung by them are as follows:

Ezequiel Arellano, age thirty-nine, Arroyo Hondo: numbers 7, 10, 16, 48, 57, 69, 74

Narciso Arellano, age forty-five, Arroyo Hondo: numbers 13, 14, 15, 16, 17, 19, 40, 41, 51, 66, 67, 78, 79, 80

Ricardo Arhuleta, age seventy-two, Cerro: numbers 1, 3, 12, 14, 18, 30, 35, 37, 39, 43, 49, 50, 52, 58, 61, 62, 65, 71, 75, 82

José Ignacio Cantú, age seventy-four, Manassa: numbers 3, 4, 5, 30, 33, 36

Luis Montoya, age seventy, Cerro: numbers 1, 2, 6, 12, 14, 18, 34, 38, 39, 42, 43, 49, 51, 52, 58, 67, 69, 70, 73, 75, 76, 77, 83

Alfredo Romero, age forty-nine, Arroyo Hondo: numbers 9, 17, 41, 56, 59, 60, 78, 88

To give the English reader a better idea of the content of the alabados, hymns 3, 36, 39, and 65 have been translated by Mrs. Elsie T. Stebbins.

The following classification shows what kind of verse and strophic forms are used in the alabados and reveals the predominant occurrence of eight-syllable verse quatrains—the verse and strophic forms most commonly used in Spanish folk poetry. In seventy-three out of eighty-nine alabados , or 80 percent of the total number of hymns, eight-syllable quatrains are used. Popular poets probably intervened in the composition of these alabados much more than in that of the remaining sixteen hymns, some of which are definitely of erudite origin, with little or no modifications introduced by the folk poet. [187]

20

I. Quatrains

A. Of eight-syllable lines:

1. With strophes in which the second and fourth lines assonate or rhyme but not necessarily the first and third verses:

numbers 2, 3, 4, 5, 6, 7, 9, 10, 12, 20, 22, 24, 26, 27, 29, 31, 36, 37, 38, 41, 42, 43, 47, 48, 49, 53, 55, 56, 57, 60, 63, 65, 68, 69, 70, 74, 75, 76, 77, 83, 84, 85, 87, 89 45

2. With stanzas with the rhyme scheme abba : numbers 21, 34, 59, 64 4

3. With a mixture of strophes of types 1 and 2: numbers 1, 8, 11, 23, 25, 28, 30, 40, 45, 50, 54, 72, 73, 78 14

B. Of six syllables, with assonance of rhyme in the second and fourth verses: numbers 13, 14, 15, 16, 33, 44, 51, 52, 66, 67, 79, 80 12

C. Of five syllables, with assonance in the second and fourth verses: number 17 1

D. Of seven syllables, with assonance in the second and fourth verses: numbers 39, 81 2

E. Of ten syllables, with assonance or rhyme in alternate lines:

number 58 1

II. Five-line stanzas, with eight-syllable verses with the following rhyme scheme, abaab : number 32 1

III. Sextains, consisting of octosyllabic lines with alternate rhyme:

number 71 1

abbaaccddc :

number 62 1

V. A lyric in octosyllabic verse, in which the first stanza is a quatrain with the rhyme scheme abba or with assonance in the second and fourth verses and in which the remaining strophes are eight-line stanzas, each of which, like the initial strophe, ends with a two-line refrain: numbers 18, 19, 35, 46, 61, 82, 88 6

VI. A lyric similar to the one described in V, but in six- instead of eight-syllable verse: number 86 1

Total number of hymns 89 [188]